

SEP 17 1924 ✓

©CIL 20577 ✓

BARBARA FRIETCHIE ✓

Photoplay in 8 reels ✓✓

From Play by Clyde Fitch ✓

Directed by Lambert Hillyer ✓

Author of the Photoplay (under section 62)
Regal Pictures, Inc. of U.S. ✓

Washington, D. C.

SEP 17 1924

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of **Regal Pictures, Inc.**

Barbara Frietchie - 8 reels

Respectfully,

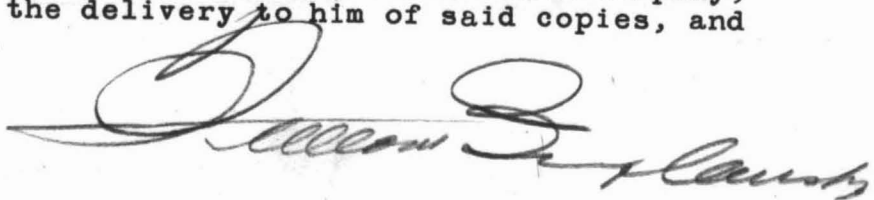
FULTON BRYLAWSKI

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motion picture films deposited and registered in the Copyright
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Barbara Frietchie	9-17-24	©CLL 20577

The return of the above copies was requested by the said
Company, by its agent and attorney on the **17th** day of
Sept. 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

SEP 20 1924



It is a significant fact that the greatest photo-plays of all time are stories with an historical background. "Barbara Frietchie" is a box-office name to every man, woman and child.

©CIL 20577

PRESS SH

ON

"Barbara Frietchie"

SEP 17 1924

PRODUCERS DISTRIBUTING CORPORATION, 469 FIFTH

Florence Vidor and Edmund Lowe Greatest Romance of America A Sumptuous and

**Stir 'Em Up in Advance
With This Program Reader**

"Barbara Frietchie"

With FLORENCE VIDOR and EDMUND LOWE
Based on the Clyde Fitch Play

"We've an order to search the house. If your lover is upstairs, we'll finish him!" threatened Jack Negly, insane with jealousy.

Barbara was an ardent Confederate, but she had given her heart to Will Trumbull, Northerner. Not even war had made her waver. Now, the man she loved lay in the room above—wounded—shot by her own brother!

"No, No!" she cried. "You shall not pass these stairs!"

"We'll see about that," said Jack, taking up his gun.

Barbara's heart beat wildly. How could she save her lover from this madman?

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Give These to the Answer Man

Laddie: Florence Vidor has the title role in "Barbara Frietchie." She was chosen because she is the living embodiment of the charming Barbara. It is said to be the greatest role of her career. You'll be able to see it because it's coming to the Theatre next

Corinne: Of course, I don't blame you for feeling the way you do. We agree that Edmund Lowe is "just too perfect." His latest picture is "Barbara Frietchie," the great historical romance in which he has the leading masculine role opposite Florence Vidor. He does some splendid work in

it, we hear, so watch out for it.

Ginger: Yes, Lambert Hillyer, who directed "The Spoilers," is the director of "Barbara Frietchie," the great love story of the Civil War in which Florence Vidor and Edmund Lowe are featured. Mr. Hillyer ranks among the best in the directorial field. He was formerly a writer and actor.

History: I agree with you about the absence of historical flaws in "Barbara Frietchie." The reason is that great pains were taken with the production. Veterans of the Civil War coached the players on the customs of '62, and many days were spent on research work.

REGAL PICTURES, INC.

PRESENT

"BARBARA FRIETCHIE"

With FLORENCE VIDOR and EDMUND LOWE

Based on the Clyde Fitch Play

Adapted by Lambert Hillyer and Agnes Christine Johnston

Directed by Lambert Hillyer

Photographed by Henry Sharp

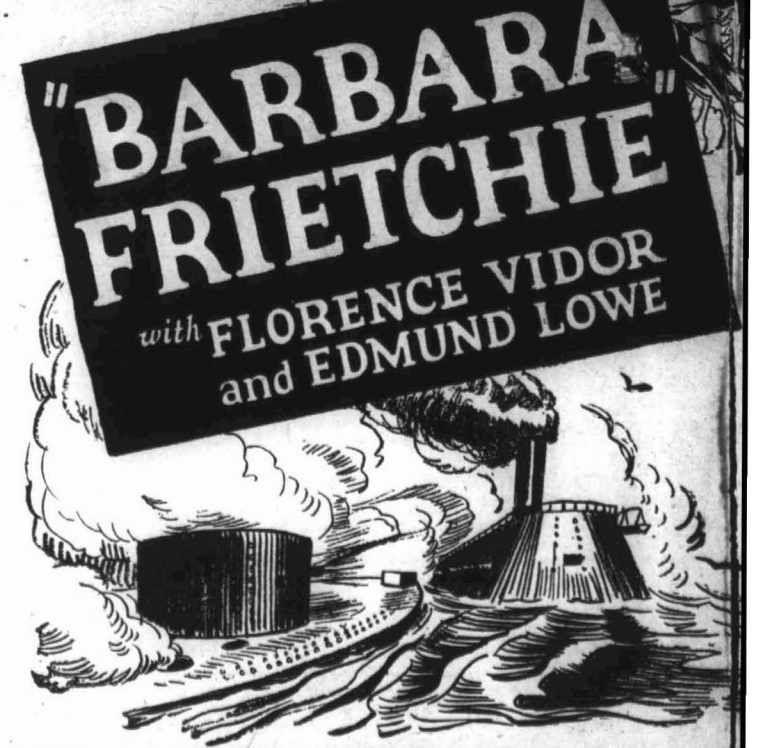
Released through PRODUCERS DISTRIBUTING CORP.

THE CAST

Barbara	Florence Vidor
Captain Trumbull	Edmund Lowe
Colonel Frietchie	Emmett King
Jack Negly	Joe Bennett
Arthur Frietchie	Charles Delaney
Colonel Negly	Louis Fitzroy
Sue Royce	Gertrude Short
Mammy Lou	Mattie Peters
	Slim Hamilton

CAPITOL THEATRE

**A Mighty Epic of Love
to Every American**



ESS SHEET

ON

ra Frietchie"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY.

mund Lowe in the ce of American History ous and Stupendous Photoplay

THEATRE—ALL WEEK

*Epic of Inspiration
Every American*



BARBARA
FRIETCHIE
FLORENCE VIDOR
EDMUND LOWE

Based on the Play
By Clyde Fitch

Directed by
Lambert Hillyer

The Sweetest
Romance in
American
History!

Brief Biographies

FLORENCE VIDOR:

Born and educated in Houston, Tex. Screen career with Paramount, Robertson-Cole, First National, Associated Exhibitors and Warner Brothers. Recent pictures include "Main Street," "Alice Adams," "Dusk to Dawn," "Hail the Woman" and "Skin Deep." Has brown hair and eyes.

EDMUND LOWE:

Was well-known player on legitimate stage before entering pictures. "The Son-Daughter" his outstanding success. Latest pictures include "Peacock Alley," "The White Flower," "In the Palace of the King," "The Silent Command," "Nellie, the Beautiful Cloak Model" and "The Fool."

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(Advance Story)

VETERAN GIVES
LOWE POINTERS

Clyde Fitch's great masterpiece, with Julia Marlowe in the title role, was an outstanding stage production, but the screen version is destined to surpass its great success.

(An Advance Story)

GREAT ROMANCE IS
NOW A PHOTOPLAY

Florence Vidor and Edmund Lowe
Head Fine Cast of "Bar-
bara Frietchie."

Romance, it is agreed, is greatest of all the "ingredients" contained in the modern photoplay of popular appeal. While motion picture producers strive, through various means, to give the public "what it wants," it is ever evident that a beautiful romance stirs the hearts of old and young alike.

And now comes to the screen the greatest romance in American history, "Barbara Frietchie," a Regal production, which will be shown here for the first time next when it comes to the theatre. Through the near perfection of screen technique, this famous story is made to unfold on the silver sheet with a realism that carries the audience back through history to Civil War days, for it is endowed with qualities of feminine subtlety, sweetness and delicacy so often missing in modern tales of love. And certainly, romance was never faced by greater obstacles than the love of Barbara Frietchie and Will Trumbull, which proved greater than the principles that divided North and South and stood the test not only of separation, but of actual conflict between the girl's brother and sweetheart.

From the time of the announcement that "Barbara Frietchie" was finally to be given an adequate screen presentation centered around the choice of a capable actress for the role of Barbara. And this matter of casting constituted a very real problem for the producers, for in this day of bobbed haired stars and leading women a winsome Barbara of the desired type proved difficult to find. It was only natural, under the circumstances, that the selection of Florence Vidor immediately brought a flood of congratulatory messages to the studio and to Miss Vidor herself, for the role is considered one of the greatest opportunities of the season.

Opposite Miss Vidor, in the colorful role of Will Trumbull, Edmund Lowe was cast, and his studied interpretation is intensely human and satisfying from beginning to end.

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"Barbara Frietchie" was directed by Lambert Hillyer, who handled the megaphone in the recent Ince production, "Those Who Dance," a national triumph.

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Mammy Lou	Mattie Peters
Fred Gelwek	Slim Hamilton
Rufus	Jim Blackwell
Abraham Lincoln	George Billings

THE STORY

While rumors of secession and possible war between North and South disturb the calm routine of Fredericktown, Maryland, in 1860, Arthur Frietchie returns home following his graduation at West Point, with his classmate and friend, Will Trumbull, as a guest. Arthur's father, Colonel Frietchie, is a rare patriot. The raising of the flag that was his father's is a daily ceremony—yet in any dispute his South must come first. Trumbull is in love with Barbara Frietchie and soon after his arrival in the South he proposes to her and is accepted. The coming of war shatters their happiness, however, for Trumbull insists that he must return to fight for the North.

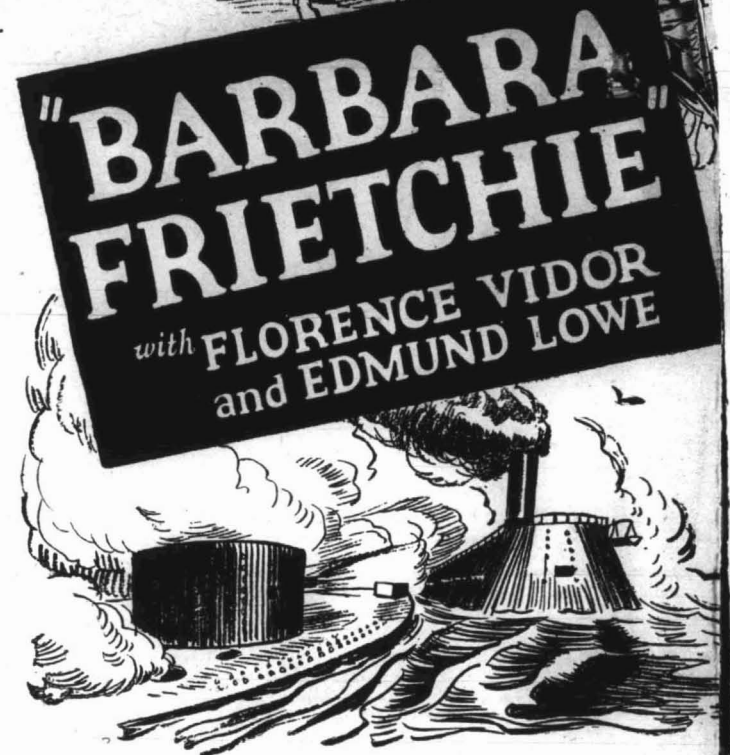
But fate brings Captain Trumbull back to Fredericktown at the head of the Union forces which capture the town. Calling on Barbara to renew his suit, he is able to effect the escape of Arthur—his friend and yet an enemy—from a searching party of Union soldiers. Proposing to Barbara a second time, he is again accepted, for both realize that war cannot destroy their love. Colonel Frietchie is bitterly opposed to Captain Trumbull. In spite of her father's objections, Barbara meets Trumbull at a Hagerstown minister's home, but the Northern Captain is called away before the wedding can be carried out to resist the Confederate attack. In the battle in which the Confederates regain possession of Fredericktown, Trumbull is unintentionally shot down by Arthur Frietchie, who takes him to the Frietchie home for care. Colonel Frietchie at first insists on him being ejected, but in response to Barbara's pleas, he saves the wounded man from capture by the Confederates.

The next day, believing Trumbull dead, Barbara, from the balcony of her home, waves the country's flag in the face of the Confederate forces, marching past in celebration of their victory. She is stoned by the crowd.

General Stonewall Jackson, impressed by her grit, and without knowing that her sweetheart's apparent death has turned her against the fighting men of the South, orders any man who harms her to be shot. Jack Negly, a hysterical youth, half-crazed by Barbara's rejection of his suit in favor of Trumbull, ignores the order and shoots her. Barbara, half crawling to Trumbull's bedside, finds that he is not dead. Their devotion to each other, more than anything else, makes possible their recovery.

With the ending of war, there is a double wedding at the Hagerstown minister's home—Barbara Frietchie and Will Trumbull, and Arthur Frietchie and Sue Royce, his school days' sweetheart. And as the two boys—one in blue, the other in gray—clasp hands, there comes to Colonel Frietchie the realization that while he has lost in his fight for the South, he has lost none of his love for the old flag—and his eyes dim with tears as it is hoisted again to the top of its standard.

A Mighty Epic of
to Every Ame



SOUL-STIRRING IN ITS BEA
INTENSITY OF ITS

Three-Column Ad Cut No

(Take this story to your editor during the Special Care Was To In Casting Civ

There was a time, not so long ago, when a screen star's popularity depended almost entirely on her individual personality, regardless of her ability to act. There were few real attempts at characterization. Sally Dalrimple, in any number of widely different parts, remained essentially Sally Dalrimple. The fans flocked to see her, regardless of the quality of the productions in which she appeared, because she was herself. But the public gradually became more and more discriminating. And now, according to Director Lambert Hillyer, personality is a thing to be submerged in the characterization. A player's success today is gauged by her ability to draw character studies that seem real, that remain in the memory because of their individuality. Her own personality must not be allowed to make the strongest impression on her audience, but rather it must be used to give life to a distinctly different being to suit the purposes of the story. In other words, it behooves

the producer to secure proper for his pictures rather than names."

This selection of fitting type, paid exceptionally close attention the casting of "Barbara Frietchie" Regal production which comes to the Theatre for a..... run next Beginning production was delayed until role had been filled by players could "live" their parts, and not ly "dress" them. And the pr was the more difficult because tion of the story dates back score years, when the character of men and women were far dif to those of the present generat

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FLORENCE VIDOR
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IN ITS BEAUTY
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Based on the Play
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AUTY AND THE
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(Advance Story)

VETERAN GIVES LOWE POINTERS

Featured Player in "Barbara Frietchie" Learns How to Be a Real "Northerner."

"Say, young fellow! What right have you to wear that uniform?"

The speaker was a bent, little old man shuffling along Washington boulevard in Culver City. The object of his verbal attack was Edmund Lowe, who, dressed in the uniform of a captain in the Union forces of Civil War times, had just stepped from a restaurant. Surprised by the gray-haired

the modern photoplay or popular appeal. While motion picture producers strive, through various means, to give the public "what it wants," it is ever evident that a beautiful romance stirs the hearts of old and young alike.

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From the time of the announcement that "Barbara Frietchie" was finally entering intense interest in film circles centered around the choice of a capable actress for the role of Barbara. And this matter of casting constituted a very real problem for the producers, for in this day of bobbed haired stars and leading women a winsome Barbara of the desired type proved difficult to find. It was only natural, under the circumstances, that the selection of Florence Vidor immediately brought a flood of congratulatory messages to the studio and to Miss Vidor herself, for the role is considered one of the greatest opportunities of the season.

Opposite Miss Vidor, in the colorful role of Will Trumbull, Edmund Lowe was cast, and his studied interpretation is intensely human and satisfying from beginning to end.

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"Barbara Frietchie" was directed by Lambert Hillyer, who handled the megaphone in the recent Ince production, "Those Who Dance," a national triumph.

(For Use During Run of Picture.)

"FOLKS OF 1862" AT CULVER CITY

Residents of Culver City, Cal., who have become quite accustomed to strange sights because of the location of several motion picture studios in their community, were nevertheless frankly excited during the filming of "Barbara Frietchie," a Regal production, at the Thomas H. Ince studios.

For the streets in the studio, particularly at the noon hour, became the scene of a moving pageant of bygone days.

While "Barbara Frietchie" is in no sense a costume play, its cast includes many famous characters of Civil War times and no small number of Union and Confederate soldiers. And with the entire grounds of the Ince studios converted into a Southern village of the '60's, and the quaintly dressed players moving back and forth in the boulevard against this background at lunch time, there was plenty of cause for residents to park their automobiles and give way to curiosity.

The spirit of the time in which the story is laid was carried out still further by the presence of a fife and drum corps, which replaced the customary musical unit, in order to heighten the historical atmosphere of the story.

"Barbara Frietchie," now showing at the Theatre, is notable for various reasons. It pictures the greatest war romance of all time. For those who would be instructed as well as entertained it is a faithful historical picture. It does not feature mobs, so often overdone in wartime pictures. It brings Florence Vidor to the silver sheet in the title role, undeniably the most distinctive of all her screen characterizations.

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After weeks of consideration, upon as the ideal type for the role, "Barbara Frietchie," and she quickly signed. And the wisdom of the producers' and director's choice has since been strikingly reflected in her remarkable characterization of the little Southern girl who, torn between duty to her family and loyalty to the South, finds her love for

War Story

tain Will Trumbull of the invading Union army the strongest influence in her life.

Edmund Lowe likewise affords a compelling interpretation of "Will Trumbull," the valiant soldier and lover. There is nothing of pretense in his portrayal. His personal attributes, including appearance and mannerisms, are such that had he belonged to the generation of the '60's he might well have been the real Captain Trumbull.

Carrying out this standard of faithful characterization in supporting roles, we find Emmett King tremendously effective as proud, old "Colonel Frietchie," whose love for the South came first of all, and Louis Fitzroy as the distinguished "Colonel Negly." Joe Bennett does "Jack Negly," the hysterical youth driven to the brink of insanity by Barbara's rejection of his suit, with a fine discrimination; and Charles Delaney gives life to the role of "Arthur Frietchie," Barbara's brother. Arthur's sweetheart, "Sue Royce," is effectively presented by Gertrude Short.

An Immortal Drama Transfer In a Gigantic Production

"ATMOSPHERE" WAS HARD TO PRODUCE

Director Had His Troubles in
Keeping 1924 Out of
"Barbara Frietchie"

One of the outstanding features of "Barbara Frietchie," the feature film now showing at the Theatre, is the faithful historical "atmosphere" achieved by the producers

throughout its entire length. And the spectator little realizes how difficult it was to obtain this atmosphere in modern surroundings. As a matter of fact, Director Lambert Hillyer was almost frantic over the number of re-takes necessary to eliminate various discrepancies that crept into the film in spite of all precautions.

Many of the exteriors were built right out in front of the Thomas H. Ince studios, where "Barbara Frietchie," a Regal production, was filmed. The Ince administration building is an enlarged replica of Mount Vernon in a strict Colonial setting. Its spacious lawns, with winding driveways and quaint box hedges, proved an ideal location for reproduction of some of the Fredericktown (Md.) homes which figure in the story. Accordingly the studio grounds soon took on the appearance of a Southern town in the '60's.

When shooting began on these exteriors, however, Director Hillyer's troubles began.

One day while Florence Vidor and Edmund Lowe were doing a scene in front of the Frietchie home an airplane from a nearby flying field swooped down so close to the heads of the assembled players and staff that they were almost inclined to beat a retreat. The incident was forgotten, however, until the "rushes" in the projection room disclosed the unmistakable shadow of an airplane on the front of the Frietchie home (presumably in 1862) as it swept overhead.

Dogs were responsible for further

difficulties. Dogs were just as common in 1862 as they are now, but not Airedales. It is only within recent years that this particular type of canine has come into widespread popularity in the United States. And so it had to be that during production a veritable "invasion" of Airedales occurred. They could not be kept off the sets. An odd dog or two would have done no particular harm in some of the scenes, but the Airedales be-

On another occasion Miss Vidor's ultra modern vanity bag was detected in one of the scenes and had to be eliminated for fear one of the "Why do they do it?" fans would detect it and set up a howl.

Automobiles on an adjoining property inconveniently developed engine trouble while other scenes were being shot, and while their drivers vainly sought to make them hit on all cylinders the breeze wafted clouds of dense black smoke between the cameras and the players. And the director's request that they withhold the smoke screen until the company reached the battle sequence of the picture met with not the slightest sympathy.

To make matters worse, while the cast sought to interpret the story accurately and pay close attention to the historical phase of the action so that their roles might be in absolute accord with conditions more than three score years ago noisy automobile and truck traffic teemed back and forth on the boulevard a few hundred feet away. Frequently the wail of a siren drowned all other noise as a speed cop flashed by in pursuit of a reckless driver or an ambulance roared past on the way to an accident. All of which was not altogether inspiring to a group of hard working screen players trying to think and act like the young generation of 1862.

In spite of these handicaps Lambert Hillyer, through sheer patience and determination, "saw the job through" to a triumphant conclusion. For "Barbara Frietchie" on the screen is like a moving picture from history, so convincing is its development.

A Striking Slide of Unusual Appeal



CAPITOL

(Advance Story)

Lambert Hillyer
Is a Director of
Wide Experience

Few directors have had the variety of training and experience prior to their screen careers that Lambert



AN EPOCHAL



"BARBARA FRIETCHIE"

Based on the
Clyde Fitch
Play

A Photoplay for
A Super-Drama

CAPITOL THEATRE

Four Columns

(This Story Is to Be Used During the Showing of the Picture)

PLAYERS GO BACK
TO SCHOOL AGAIN

Transferred to the Screen
Production Magnificently Executed

POCHAL TRIUMPH!

The
Glorious Chronicle
of a
Girl's Enduring Love

A Dramatic
portrayal of
the most
romantic
heroine in
American
history.



One-Column Star Cut No. 1

CATCHLINES

* * *
The greatest romance in
American history.

* * *
Her love triumphed over the
hatreds of war and all the
forces of fate.

* * *
"Shoot, if you must — but
spare your country's flag!"
she cried.

* * *
Romance idealized, with a
force that sways every heart.

* * *
No more beautiful romance
has ever enriched the screen.

* * *
The bitter differences of war
melted away before the inten-
sity of her love.

* * *
A tale of love and war from
the most romantic period in
American history.

* * *
She defied her family and
the traditions of her beloved
South, in order to hold the
greatest thing on earth—see
"Barbara Frietchie."

* * *
Her belief in the man of her
heart could not be shattered by
all the powers on earth.—Don't
miss "Barbara Frietchie."

* * *
Love came before North,
South or family in the final
test—see "Barbara Frietchie."

* * *
A girl whose courage, born
of an all consuming love, beg-
gars comparison — "Barbara
Frietchie."

* * *
Thrust apart by the demands
of war a boy and a girl, by
their simple devotion, contrib-
uted one of history's greatest
stories—"Barbara Frietchie."

BARBARA FRIETCHIE

WITH

FLORENCE VIDOR
and EDMUND LOWE

Directed by Lambert Hillyer



Photoplay for Every American
Super-Drama for Every Lover

THEATRE—ALL WEEK

Four Column Ad Cut No. 6

(See Showing of the Picture.)

(Take This Story to Your Editor Before Your Play Date.)

BACK

FLORENCE VIDOR A

CAPITOL

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Dogs were responsible for further

smoke screen until the company reached the battle sequence of the picture met with not the slightest sympathy.

To make matters worse, while the cast sought to interpret the story accurately and pay close attention to the historical phase of the action so that their roles might be in absolute accord with conditions more than three score years ago noisy automobile and truck traffic teemed back and forth on the boulevard a few hundred feet away. Frequently the wall of a siren drowned all other noise as a speed cop flashed by in pursuit of a reckless driver or an ambulance roared past on the way to an accident. All of which was not altogether inspiring to a group of hard working screen players trying to think and act like the young generation of 1862.

In spite of these handicaps Lambert Hillyer, through sheer patience and determination, "saw the job through" to a triumphant conclusion. For "Barbara Frietchie" on the screen is like a moving picture from history, so convincing is its development.

A Striking Slide of Unusual Appeal



CAPITOL



(Advance Story) Lambert Hillyer Is a Director of Wide Experience

Few directors have had the variety of training and experience prior to their screen careers that Lambert Hillyer has enjoyed. When one knows of his many accomplishments there is no reason to wonder at the versatility and the deep knowledge of life revealed in his pictures. And this skillful touch is nowhere more apparent than in "Barbara Frietchie," his most recent directorial effort, which comes to the for a run next

Hillyer was born in South Bend, Ind., and educated in the schools there, completing his book learning at Drake University.

leaving college, the life of a newspaper man appealed to Hillyer, and he promptly became a cub reporter. Gaining experience, he advanced to special and feature assignments on various dailies within a very short time. Then, quite naturally, he became a short story writer and enjoyed success in this line of endeavor, doubtless acquiring an appreciation of dramatic values and proper technique that has since aided him in the preparation of numerous scripts for the screen.

The ambitious embryo director did not stop at being a writer, however. The stage attracted him and so he became known in both vaudeville and stock organizations. And again he acquired knowledge that has since proven of inestimable value.

During his ten years in screen work, he has had the distinction of directing no less than 25 of William S. Hart's pictures.

He returned to the Ince studios recently to direct "Those Who Dance" and his appearance there was in the nature of a homecoming, because he had previously made signal success of "Skin Deep" and "Scars of Jealousy" under the Ince banner. "Temporary Marriage" is another of his comparatively recent pictures and for Goldwyn he did "The Spoilers."

An immortal story of a girl of dauntless courage and compelling charm.

The most appealing heroine in American history.



From the
Clyde Fitch
Play

A L L W E E K

One-Column Ad Cut No. 1



Based on the
Clyde Fitch
Play

A Photoplay
A Super-Drama

CAPITOL THEATRE

Four C

(This Story Is to Be Used During the Showing of the Picture) PLAYERS GO BACK TO SCHOOL AGAIN

Cast of "Barbara Frietchie"
Study History on the
Ince Lot.

School days returned recently for grownups on the Thomas H. Ince lot at Culver City. And the "professor" of this novel school was none other than Director Lambert Hillyer. The

etchings were carefully studied by the veterans who spent their childhood in the section around Fredericktown, Md., were called upon for information regarding the "Barbara Frietchie" occurred. The studio staff in the building to conform to the architecture

school is unique because the customary reading and writing and arithmetic have no part in it. History is the one subject on its curriculum. Which would indicate, as happens to be the case, that the school was not designed to overcome any great shortcomings in the education of its pupils.

Director Hillyer's "pupils" were the members of the cast of "Barbara Frietchie," a Regal production now playing at the Theatre. The "school" idea was evolved not so much to brighten their minds on the history of the period in which the classical romance of Barbara Frietchie has its setting as to impart to the players the benefit of the tremendous amount of research work carried out prior to production.

Given a capable cast headed by Florence Vidor and Edmund Lowe, Hillyer might easily have proceeded with production on the Ince lot in the usual manner. Having spent several weeks in research efforts, however, he felt a desire to bring the cast more completely into the spirit of the story and the time in which it is laid by passing along to them the mass of historical details that had been assembled. And the players enthusiastically indorsed the idea.

Lengthy historical data, books and comprehensive collections of pictures



BARBARA FRIETCHIE
RELEASED BY
PRODUCERS DISTRIBUTING CORP.

One-Column Scene Cut No. 2



portrayal of
the most
romantic
heroine in
American
history.

BARBARA FRIETCHIE

WITH
FLORENCE VIDOR
and EDMUND LOWE

Directed by Lambert Hillyer



Photoplay for Every American
Super-Drama for Every Lover

ALL THEATRE—ALL WEEK

Four Column Ad Cut No. 6

the Showing of the Picture.)

BACK COOL AGAIN

etchings were carefully studied. veterans who spent their boy- in the section around Frederick- Md., were called upon for first information regarding condi- in the '60's, when the action of bara Frietchie" occurred. They proved of inestimable value to studio staff in the building of sets conform to the architecture of the



"BARBARA FRIETCHIE"
RELEASED BY
PRODUCERS DISTRIBUTING CORP.

One-Column Scene Cut No. 2

(Take This Story to Your Editor Before Your Play Date.)

FLORENCE VIDOR A LOVABLE "BARBARA"

Pretty Player Possesses Sweet Simplicity of the Girl of '62.

Between the mere wearing of a costume, typical of a certain period in history, and the creation of a character, there is a vast difference. Numerous screen stars are noted for their ward- robes because they know how to wear the prevailing mode. They are the most copied "fashion plates" in the world. Yet costumes of an earlier day completely submerge them. If they attempt to wear the styles of the Civil War period, they still are obviously 1924 girls "dressed up," as in a masquerade.

Thus, the casting of beautiful Flor- ence Vidor in the title role of "Bar- bara Frietchie," one of the most inter- esting screen events of the season, proves to be an exceptionally happy selection. For she gives to her char- acterization a charming simplicity and unaffected sweetness that fairly breathe the spirit of the time in which the story is laid. She does not merely wear costumes of the period. From the time she first appears in a balcony doorway of the Frietchie home in Fredericktown, Md., she ceases to be Florence Vidor and becomes Barbara Frietchie. She really lives the part. There is no need to stretch the imag- ination in order to return, in fancy, to the romantic South of 1862, for she succeeds, in her interpretation of the role, in entirely eliminating the dis- turbing element of make-believe.

Those who are fortunate enough to be numbered among Florence Vidor's

friends do not wonder at her striking- ly convincing "Barbara Frietchie." For they know that it is due to her personality, as much as to dramatic ability, that she achieves such a sin- gular success. She has long been con- sidered one of the most charming and pleasant members of the screen col- ony. Her very evident dislike for vul- garity or the risqué chatter that is frequently considered "smart" has become very well known throughout Hollywood, and it is even said that her ideals have influenced many others to give more serious considera- tion to the worth-while things of life. So that it is really quite natural she is able to portray the lovable "Barbara Frietchie" so faithfully.

"Barbara Frietchie," which is re- garded by Thomas H. Ince as the greatest romance related to American history—and few have a keener per- ception of story values than this pic- ture builder, who gave the screen "Anna Christie" and other recent suc- cesses—is a Regal production, filmed at the Ince studios in Culver City. It was directed by Lambert Hillyer.

In addition to Miss Vidor, it reveals Edmund Lowe as "Captain Will Trum- bull," Barbara's sweetheart—a tre- mendously forceful role; Emmett King, as the aristocratic Colonel Frietchie, and Louis Fitzroy, Joe Ben- nett, Charles Delaney, Gertrude Short, Mattie Peters and Jim Blackwell in as interesting a group of characteriza- tions as the silver sheet has offered to date.

"Barbara Frietchie" will be re- leased, locally, for presentation at Theatre, in the near future.

CATCHLINES

The greatest romance in American history.

Her love triumphed over the hatreds of war and all the forces of fate.

"Shoot, if you must—but spare your country's flag!" she cried.

Romance idealized, with a force that sways every heart.

No more beautiful romance has ever enriched the screen.

The bitter differences of war melted away before the inten- sity of her love.

A tale of love and war from the most romantic period in American history.

She defied her family and the traditions of her beloved South, in order to hold the greatest thing on earth—see "Barbara Frietchie."

Her belief in the man of her heart could not be shattered by all the powers on earth.—Don't miss "Barbara Frietchie."

Love came before North, South or family in the final test—see "Barbara Frietchie."

A girl whose courage, born of an all consuming love, beg- gars comparison—"Barbara Frietchie."

Thrust apart by the demands of war a boy and a girl, by their simple devotion, contrib- uted one of history's greatest stories—"Barbara Frietchie."

CAPITOL



FLORENCE VIDOR
and EDMUND LOWE

in "Barbara Frietchie"

From the Clyde Fitch Play

A drama of glorious Ameri- can womanhood, depicting a love that knew no North or South—a love that deemed no sacrifice too great.

ALL WEEK

One-Column Ad Cut No. 2

The Dawn Era in Motion

BARBARA

From the Play by CLYDE FITCH



FLORENCE VIDOR

sympathetic appeal which has inspired her to the greatest heights. She interprets Clyde Fitch's wonderful heroine with a fire and emotion, with a fine pathos and reality that stamps her performance as the greatest of her career.

An Astounding Picture of our Greatest Love Story for Generations, has Typified and

MOTION PICTURES have made stupendous strides in their brief career. Because they have become so good, we have demanded that they be made better. Public taste, stimulated by progressively finer pictures has grown more exacting and more discriminating.



CLYDE FITCH

The genius of Clyde Fitch has brought him to the forefront of the world's dramatists. Many Americans consider him to be the leading dramatist of his time. In all his writings, it is doubtful if he has ever created a character with so beautiful and universal an appeal as Barbara Frietchie. It is his "Barbara Frietchie," embellished with the virility and interest of the motion picture, that you see in this masterpiece of screen versions.

The Greatest Love Story in

WHEN a relative of Barbara Frietchie's vividly narrated the flag incident to Mrs. E. D. E. N. Southworth, the popular novelist of a generation ago, the writer was thrilled. She wanted to put it into a novel. But she felt unequal to doing it justice. In the intense glow of her interest, she suggested it to the poet, John Greenleaf Whittier. His response was instant. He wrote his great poem. It created a sensation. It was the one great ballad of the Civil War. Barbara Frietchie immortalized Whittier as truly as he immortalized her.

—This was the first Barbara Frietchie

Now - The New and Greatest

on of a New
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FRIETCHIE

Featuring FLORENCE VIDOR

of our Greatest National Heroine who,
ified and Glorified American Girlhood

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Story in American History!

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rietchie —This was the second Barbara Frietchie

Greatest "BARBARA FRIETCHIE"



The great historic incident of Barbara Frietchie defiantly waving the Union Flag in the face of the victorious confederate troops, is accurately reproduced in the screen version. Barbara Frietchie, however, is not the gray-haired old lady of Whittier's poem, but the daring, exquisitely beautiful Barbara Frietchie of Clyde Fitch's play.



The wonderful romance of Barbara Frietchie and Captain Trumbull threads its way through the picture with a true background of southern loveliness and beauty. Never has there been presented on the screen a love-story of greater warmth or more intense interest. It depicts a love that knew no North or South—a love that was so strong, it counted as nothing even the supreme sacrifice.

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JOHN GREENLEAF WHITTIER

Probably no American poet has more firmly endeared himself to the minds and hearts of his countrymen. Whittier is not only one of America's but one of the world's greatest poets. In his famous war ballad, "Barbara Frietchie," from which Clyde Fitch took the idea for his play, Whittier created a deathless poem that will forever keep green his memory.

An Astounding Picture of our Greatest for Generations, has Typified and Glorified

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—This was the first Barbara Frietchie

Now - The New and Greatest

THE marvelous possibilities of the play were seen for screen production. The imagination glowed, new scenes, new situations, new characters, new motives crowded fast upon the mind. Historic personages that loomed large at the time were drafted into the picture as vital elements in the unfolding of the big human story. Great historic events like the spectacular duel between the Monitor and the Merrimac at Hampton Roads were blended in to form a perfect picture.

PRODUCERS' DISTRIBUTION
"Motion Pictures that enter"

of our Greatest National Heroine who, ified and Glorified American Girlhood

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Greatest "BARBARA FRIETCHIE"

Enthusiasm permeated and inspired every
triumph of motion picture genius.

The heroine Barbara Frietchie, young, beautiful,
charming, perverse, loving, gentle, stern, frank,
reserved, timid, courageous, with a heart of
gold—a bundle of contradictions and paradoxes,
everything by turns and nothing long—this
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The historic meeting between the iron-clad Monitor and Merrimac at Hampton Roads is reproduced not only with accuracy but with a fine maintenance of the thrill and importance of this encounter. This Naval engagement possessed a world-importance and significance because it was the first meeting between iron-clad battleships, the forerunners of the steel monsters of today.

TRIBUTING CORPORATION
res that entertain the Nation"

(Cuts and Mats)—Procurable on Order Only

*The Dawn of a New /
Era in Motion Pictures!*

"BARBARA FRIETCHIE"

From the Play by CLYDE FITCH — Featuring FLORENCE VIDOR

The Greatest Love Story

in American History



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Now the New and Greatest Barbara Frietchie

THE marvelous possibilities of the play were seen for screen production. Historic personages that loomed large at the time were drafted into the picture as vital elements in the unfolding of the big human story. Great historic events like the spectacular duel between the Monitor and the Merrimac at Hampton Roads were blended in to form a perfect picture.

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PRODUCERS' DISTRIBUTING CORPORATION
"Motion Pictures that entertain the Nation"

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Pithy Paragraphs for Use In Program and Newspaper

Florence Vidor, who is featured in the Regal production, "Barbara Frietchie," is no stranger in the Thomas H. Ince studios at Culver City, where this stirring historical romance was filmed. For two of her best known screen appearances have been in Ince productions, "Hail the Woman" and "Skin Deep." Miss Vidor, who was born in Houston, Tex., and educated there, has had an interesting and varied screen career in Paramount, Robertson-Cole, First National, Associated Exhibitors and Warner Brothers' productions. Her portrayal of the lovable "Barbara Frietchie," however, is said by those who should know to be the climax of her screen success.

Those who appreciate artistic photography will find a rare treat in "Barbara Frietchie," a Regal production to be shown at the theatre for beginning The picture, presenting a capable cast headed by Florence Vidor and Edmund Lowe, was produced at the Thomas H. Ince studios in Culver City, with Ince's star camera man, Henry Sharp, doing the "shooting." Sharp is noted for his remarkable lighting effects and artistic background photography, and in the pictorial embellishment of "Barbara Frietchie" he has outdone himself.

To Florence Vidor falls one of the leading screen opportunities of the season—the title role of "Barbara

Veterans from the Soldiers' Home at Sawtelle, Cal., aided in the construction of sets for the Regal production, "Barbara Frietchie," at the Thomas H. Ince studios. Lambert Hillyer, director of the picture which brings Florence Vidor and Edmund Lowe to the screen in what is perhaps the most beautiful romance ever filmed, was fortunate in finding veterans who were familiar with Fredericktown, Md., in 1862. Thus the locale of "Barbara Frietchie" was reproduced at the Ince studios with striking authenticity.

When Emmett King appears, as Colonel Frietchie in the delightful romantic picture "Barbara Frietchie,"

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CAPITOL - All Week

The Magnificent Epic of a Glorious Age!

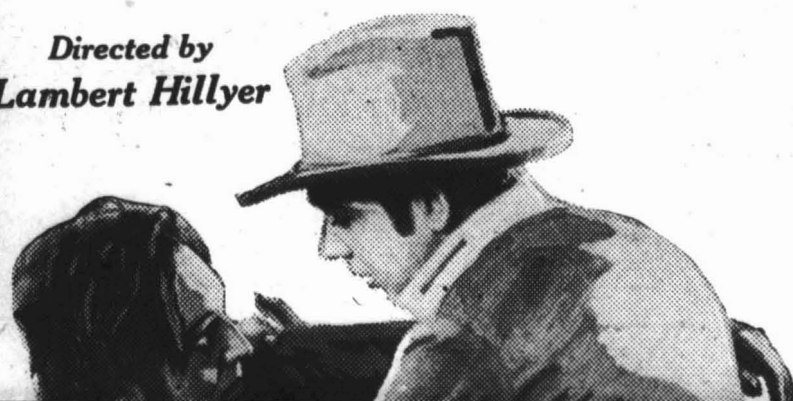


"BARBARA FRIETCHIE"

WITH
FLORENCE VIDOR
and EDMUND LOWE
and Hundreds of People

*From the
Clyde Fitch Stage Play*

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Edmund Lowe, who is featured with Florence Vidor in the intensely interesting Regal production, "Barbara Frietchie," was a well known player on the legitimate stage before he was won by pictures, his outstanding success being in "The Son-Daughter." Since joining the screen colony he has appeared in numerous First National, Metro and Paramount productions. In "Barbara Frietchie" he appears as Captain Will Trumbull and will be seen at the theatre, beginning

Few pictures arouse such extensive advance interest as that accorded "Barbara Frietchie," a Regal production featuring Florence Vidor and Edmund Lowe, which is said to be one of the most artistic productions in recent months. Without seeking to "shelve" the element of conflict between the North and South, the producers have succeeded in emphasizing the romance of "Barbara Frietchie" and "Will Trumbull," long recognized as one of the most fascinating of American historical tales. "Barbara Frietchie" is one of those stories which, often considered for screen adaptation, but for various reasons delayed, develops into a striking success when some producer finally has the courage to undertake its production. It was directed by Lambert Hillyer and will be released in the near future by the Producers Distributing Corporation.

Those who appreciate artistic photography will find a rare treat in "Barbara Frietchie," a Regal production to be shown at the theatre for, beginning The picture, presenting a capable cast headed by Florence Vidor and Edmund Lowe, was produced at the Thomas H. Ince studios in Culver City, with Ince's star camera man, Henry Sharp, doing the "shooting." Sharp is noted for his remarkable lighting effects and artistic background photography, and in the pictorial embellishment of "Barbara Frietchie" he has outdone himself.

To Florence Vidor falls one of the leading screen opportunities of the season—the title role of "Barbara Frietchie," a Regal production, to be shown at the Thomas H. Ince studios. And judging by the congratulatory telegrams and letters that still continue to be directed to her at the studios it is apparent that no more popular choice might have been made. For Miss Vidor is the living embodiment of the lovable young girl who, in Civil War days, gained fame as a party to the greatest romance related to American history. Edmund Lowe appears as her sweetheart, Captain Will Trumbull. "Barbara Frietchie" comes to the theatre for a run next

Gertrude Short, who enacts the role of "Sue Royce" in the romantic feature, "Barbara Frietchie," featuring Florence Vidor in the title role, is another screen player whose growing success may be traced to experience on the legitimate stage. Born in Cincinnati in 1901, Miss Short had her first stage experience when she was only five years old with Nance O'Neil in "Golden Fleece." Subsequently she was with Thomas Jefferson in vaudeville and Mary Mannering in stock. She began her silver sheet work with Edison productions and has appeared in Vitagraph, Universal, Paramount, Robertson-Cole and Metro productions for a number of years. "Barbara Frietchie," admittedly one of the greatest romances of all time, will be shown at the theatre next

Veterans from the Soldiers' Home at Sawtelle, Cal., aided in the construction of sets for the Regal production "Barbara Frietchie," at the Thomas H. Ince studios. Lambert Hillyer, director of the picture which brings Florence Vidor and Edmund Lowe to the screen in what is perhaps the most beautiful romance ever filmed, was fortunate in finding veterans who were familiar with Fredericktown, Md., in 1862. Thus the locale of "Barbara Frietchie" was reproduced at the Ince studios with striking authenticity.

When Emmett King appears as Colonel Frietchie in the delightful romantic picture, "Barbara Frietchie,"

knows exactly what it's all about. And there's a reason. For he is known, suh, Mr. King was born and brought up in Georgia, and Southern colonel characterizations are an open book to him. Educated at Southern Georgia college, he soon heard the call of the stage. He appeared at different times with James O'Neil, Frank Mayo, Mrs. Patrick Campbell and others. In "Barbara Frietchie" he appears in support of Florence Vidor, who plays the title role. Another interesting characterization, that of Colonel Negley, is given by Louis Fitzroy.

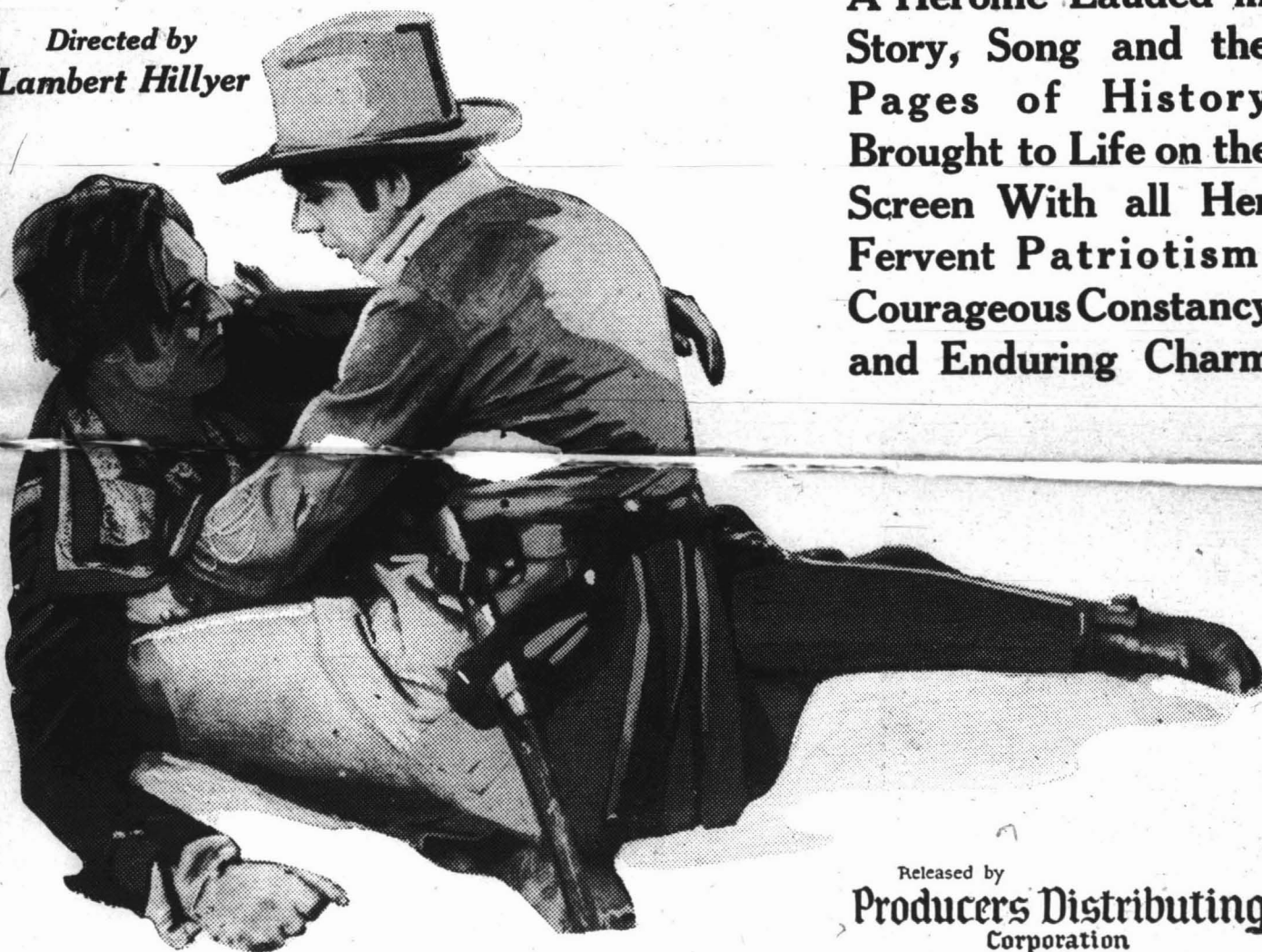
When it was decided to film "Barbara Frietchie," a Regal production, at the Thomas H. Ince studios the producers did not quite realize the good fortune of their action. For the administration building of the Ince studios is an enlarged replica of "Mount Vernon" and the spacious lawns and driveways are laid out in strict colonial style, in keeping with the locale of "Barbara Frietchie" in Fredericktown, Md., in the '60's. Accordingly, many of the sets, duplicating the Frietchie home, Captain Trumbull's headquarters and other buildings, were constructed out in front of the studios. At times during production crowds of passersby almost blocked the boulevard to watch the "Barbara Frietchie" company work without having to elude the vigilant gate tender.

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HALF PAGE AD No. 8—Cuts and Mats Procurable on Order Only

This Epochal Triumph of an Will Cause Every He

CAPITOL THEATRE

"BARBARA FRIETCHIE"



WITH
FLORENCE VIDOR
and EDMUND LOWE

Based on the
Clyde Fitch Play

A Photoplay for
the Ages

A memorable
episode of Ameri-
can history
brought to the
screen in an elab-
orate production
of scenic splendor
and pulsating
drama.



ALL WEEK

Two-Column Ad Cut No. 3

Complete Trailer Information

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On all releases National Screen Service has a Service Trailer consisting of main title and 75 feet of carefully selected scenes. This costs, \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

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THE NATIONAL SCREEN SERVICE

126 West 46th St.,
New York City

284 Turk Street,
San Francisco, Cal.

845 South Wabash Avenue,
Chicago, Ill.

917 South Olive St.,
Los Angeles, Cal.

Wire or Write—Giving Exact Play Dates

REVIEWS

Historical Film
Splendidly Done

Florence Vidor and Edmund Lowe
Achieve Triumph in "Bar-
bara Frietchie."

Picturing a story that never grows
old—one that is immeasurably richer

Civil War Tale
A Fine Picture

Florence Vidor and Edmund Lowe
at Their Best in "Bar-
bara Frietchie."

Recent months have brought to the
silver-sheet many historical photo

"Barbara Frietchie" Has Of Excellent Exp

The Title:

You could not have a better box-office title. The name "Barbara Frietchie" is familiar to every man, woman and child both through the pages of history and the Clyde Fitch stage play. The play with Julia Marlowe in the title role ranks among the greatest dramas of the legitimate stage. It is also the best for amateur shows and stock companies. The name in itself exploits the production.

The Cast and Director:

Florence Vidor and Edmund Lowe, who head the superb cast, are two of the most successful favorites of the screen. Florence Vidor achieved a growing popularity with "Skin Deep," "Dusk to Dawn," "Alice Adams" and "Main Street." Mr. Lowe in "The Silent Command," "In the Palace of the King," "Nellie, the Beautiful Cloak Model," the title role in the great Channing Pollock play "The Fool," has proven himself one of the foremost actors of the screen.

Lambert Hillyer directed some of the biggest box-office successes in the last five years, among them "The Spoilers" and "Those Who Dance."

These three names have drawing power. The box-office will tell you what they mean.

Prologue

Stage a fashion show of "Yesterday and Today" as a prologue to "Barbara Frietchie." Induce members of the younger girls' set in your community to participate. Have them register at least a week before the run of the picture begins, submitting photographs of themselves dressed as Barbara Frietchie and also in ultra modern garb. Select twelve of these girls from the pictures for the prologue, using them as a moving background for one or more professional entertainers.

On the final evening prizes donated by leading merchants may be awarded to the most attractively gowned girls by a committee. This fashion show idea may be worked out for a single evening if desired.

For Your Ushers

Dress your theatre attaches in the garb of Civil War times, readily available at almost all costumers. Substitute a picture of a Southern Colonel for your doorman during the run of the picture.

LOBBY DISPLAY

Civil War Regalia

"Barbara Frietchie" offers excellent opportunity for a lobby display of Civil War weapons, uniforms and decorations. If you are a historical society in your community, members can be induced to contribute to the display, giving them due for the loan of various relics. The display may be arranged in cases along the walls, alternate with posters or stills of the picture, or in the center of the lobby. It is large enough.

Colonial Mansion

Using wall board and other handled materials, convert your theatre front or lobby into a Colonial mansion, placing an old Southern servant in suitable livery out to take care of automobile arrivals. Place Colonial columns at the corners of your ticket booth and paint everything white. The transformation will be startling that it is bound to attract attention.

STREET BALLYHOO

Fife and Drum

Secure the services of a drum major and dress its members in faded blue uniforms of the Civil War. Have a rider at their head, set through the downtown streets, preceding and every day during the run of "Barbara Frietchie." Advise the picture by means of banners. Bring the stunt to the attention of the press, send the corps around various newspaper offices and have the mounted leader deliver the newspaper complimentary.

(Take this story to your editor before you run the picture.)

FLORENCE VIDOR
LIKED HER ROLE

"Barbara Frietchie" Gave Her
Opportunity to Brush Up on
History.

Around the Ince studios, where the Regal production of "Barbara Frietchie" was filmed, everyone marveled at the enthusiasm displayed by Florence Vidor, who plays the title role. Not within memory had the studio attaches witnessed a player so intensely interested in a role, so determined to study it and make the most of its every opportunity. And, like many other mysteries, the explanation proved to be extremely simple when it was finally voiced by the charming Miss Vidor herself.

"In school," she said, "history was one of my very worst subjects. I detested it and, quite naturally, made the most of every opportunity to neg-

A WINDOW CARD THAT
CAN SEE A BLOCK AWAY

Executed in Brilliant Red,
and Blue—Colors That Hit
Eye and the Heart.



of an Unconquerable Love Every Heart to Beat in Sympathy

"Fietchie" Has Multitude Excellent Exploitation Angles

For Your Ushers

Dress your theatre attaches in the garb of Civil War times, which is readily available at almost any costume store. Substitute a picture of a Southern Colonel for your regular doorman during the run of the picture.

LOBBY DISPLAYS

Civil War Regalia

"Barbara Frietchie" offers an excellent opportunity for a lobby display of Civil War weapons, uniforms, equipment and decorations. If there is a historical society in your city, its members can be induced to co-operate in the display, giving them due credit for the loan of various relics. The display may be arranged either along the walls, alternating with posters or stills of the picture, or in the center of the lobby if it is large enough.

Colonial Mansion

Using wall board and other easily handled materials, convert your theatre front or lobby into a Colonial sign, placing an old Southern colonel in suitable livery out in front to take care of automobile arrivals, placing Colonial columns at the corners of your ticket booth and painting everything spot white. The transformation will be so startling that it is bound to attract attention.

STREET BALLYHOOS

Fife and Drum

Secure the services of a drum corps, dress its members in faded gray and blue uniforms of the Civil War, with a rider at their head, send them through the downtown streets just preceding and every day during the run of "Barbara Frietchie." Advertise the picture by means of banners. To bring the stunt to the attention of the press, send the corps around the various newspaper offices and have the mounted leader deliver the usual newspaper compliments.

A WINDOW CARD THAT CAN SEE A BLOCK AWAY

Executed in Brilliant Red, White and Blue—Colors That Hit the Eye and the Heart.



Appropriate Sandwich Man

For a novel street ballyhoo, adapt the sandwich man idea to meet the needs of the picture. Use elderly men, distinguished looking and with gray hair and beards. Dress them conspicuously as Southern Colonels. They must be so dressed that every one passing them will be prompted to turn their heads. Have them wear their backs sew announcements. As an example: "The South gave the United States its most beautiful romance. See 'Barbara Frietchie' at the Theatre."

Tie-Up With the Schools

School classes in movie theatres! To stress the educational value of "Barbara Frietchie" no better stunt could be devised than special morning performances for school children from various schools. These performances, under the guidance of teachers, could be made to take the place of the regular history periods. Newspapers, almost without exception, strong boosters for visual education, may be called upon to help put over the plan.

Dance Hall Tie-Up

Tie up with your leading dance hall for a "Barbara Frietchie" Dance. It should be a period costume affair, with prizes donated by merchants for the winners and passes to the theatre for the less fortunate participants who gain honorable mention. By means of a process of elimination there is an opportunity to take the final six or more contenders to the stage of the theatre for the final judging.

Flag Contest

The nation's flag wields a stirring patriotic influence at the beginning and at the end of "Barbara Frietchie."

The flag used by Col. Frietchie in the picture belonged to his father before him—an oft-mended emblem made more precious with each passing year.

Offer a prize for the oldest flag submitted just prior to the opening of "Barbara Frietchie" in your theatre. You may find interesting stories in connection with some of the flags turned in, particularly by old veterans. These historical narratives will provide a basis for good local publicity.

In addition, the flags may be used very effectively in a lobby display.

A Debate

"Barbara Frietchie" is regarded as the greatest romance related to American history. The story of the love of Barbara Frietchie and Will Trumbull—a love that meant more than North, South, country, parents or even life, although the two were on opposing sides—undoubtedly is an epic.

Here is a splendid opportunity to arrange a debate on this question in comparison to other famous romances of history between school teams or members of a debating society. This also should be played for publicity in local papers.

WINDOW DISPLAYS

Jewelers

The double wedding in "Barbara Frietchie" suggests a novel jewelry store tie-up. Induce a leading jeweler



FLORENCE VIDOR
and EDMUND LOWE, in
"BARBARA FRIETCHIE"
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Two-Column Scene Cut No. 1

(An Advance Feature That Newspapers Will Grab)

MISS VIDOR PRAISES THE MODERN GIRL

But Lass of '62 Had More Feminine Delicacy, Says Winsome Player.

HER OWN CHARM IS A BYWORD

Role of "Barbara Frietchie" Most Appealing of Her Career.

Florence Vidor, widely regarded as not only one of the most charming, but also one of the most interesting, really worth-while individuals in the screen colony of Hollywood, has frequently been catalogued as a "prude" or a "reformer" because of her very definite opinions on some of the practices of the modern generation. To do her justice it should be known that she is neither of these things. She is, first of all, an intensely human, intelligent, enthusiastic, up-to-date American girl of the type which the American people regard with particular pride. And while the ideals which form the basis of her daily life might be followed profitably by thou-

"The girl of today," Miss Vidor said, "most certainly is not possessed in any great degree of the feminine sympathy and delicacy that gave charm to the younger generation in Civil War days. Nor does she reveal to any extent the reverence for her elders that should be encouraged in any age. But she is so far advanced both mentally and physically over the girls of earlier generations that there really is no comparison."

"The modern girl does not believe in hypocrisy. She will discuss without the slightest hesitation any number of subjects that were 'forbidden' back in 1862, when Barbara Frietchie was just twenty years old. And, we must agree, she is to be admired for her frankness. But there is no reason why she should allow this freedom of thought and speech to reach the common level of vulgarity."

"The girl of this age has few sentimental illusions, and this is good for womanhood generally, for it means that woman has been given clearer vision and appreciation of the truth and has been made more independent than ever before. She has developed sportsmanship and courage to a point never before known. Athletics have given her a fine constitution. If some choose to weaken this constitution to

can history brought to the screen in an elaborate production of scenic splendor and pulsating drama.



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REVIEWS

Historical Film Splendidly Done

Florence Vidor and Edmund Lowe
Achieve Triumph in "Barbara Frietchie."

Picturing a story that never grows old—one that is immeasurably richer in romance, dramatic values and other desirable qualifications than the great majority of modern stories written directly for the movies—"Barbara Frietchie" which opened last night at the Theatre is entertainment not to be overlooked by the jaded picture-goer. It strikes a different note in photoplay "styles" so courageously that it undoubtedly is destined to be one of the most talked of productions of the season.

One might expect to see in "Bar-

bara Frietchie" a great deal of the Civil War fought all over again, with the spectacle of marching men and flashing muskets leaving but slight footage for anything else. But such is not the case. Of necessity, there are war shots. The real emphasis, however, is placed on the story of Barbara Frietchie herself, and her remarkable love for Captain Will Trumbull of the enemy forces, that meant more to her than North, South, family or even life itself. And this inspiring romance, in its transference to the screen, has lost not one little bit of its tremendous appeal.

Florence Vidor, as the lovable "Barbara Frietchie" of '62, is deserving of all the compliments that may be paid her. For no more sincere, life-like and convincing silversheet study has ever been enacted by this talented favorite.

Likewise, Edmund Lowe creates a tremendously forceful impression in the role of the sweetheart soldier, "Captain Will Trumbull."

Ranking far above the ordinary run of pictures, and without seeking to be a "spectacle," "Barbara Frietchie" is, nevertheless, one of the most pleasingly entertaining and educative screen productions released in many months.

Civil War Tale A Fine Picture

Florence Vidor and Edmund Lowe
at Their Best in "Barbara Frietchie."

Recent months have brought to the silversheet many historical photoplays so obviously produced only because of their costume possibilities, that the regular picturegoer is entitled to be skeptical of any offering that dates farther back than the world war. Indeed, in their abundance the costume spectacles have become almost a drug on the market.

It is as with a collective sigh of relief and a maximum of pleasure, therefore, that the fans greeted "Bar-

bara Frietchie" at the Theatre. Not that the picture lacks costume possibilities. For it does not. But, wisely, the producers have refrained from smothering a perfectly good story in a heap of fancy raiment—even when tempted by one of the most colorful periods in American history.

"Barbara Frietchie" makes its appeal for popularity solely through the medium of a really great story, simply and directly told, with a wealth of "human interest" of the kind that stirs the most unresponsive heart—and in its lighter moments brings unexpected smiles to rout the tears.

There must be a division of the laurels, too, for Edmund Lowe, whose appearance as "Capt. Will Trumbull," the soldier sweetheart, is one of the particularly bright features of the production.

Emmett King, Louis Fitzroy, Joe Bennett, Charles Delaney, Gertrude Short, Mattie Peters and Jim Blackwell, who comprise the supporting cast, are excellent. All of them in prominent or lesser roles contribute much individuality to the production.

Lambert Hillyer, the director, is to be credited for his keen appreciation of dramatic values.

"Barbara Frietchie" is a really great photoplay. Don't miss it.

great Channing Pollock play "The Fool," has proven himself one of the foremost actors of the screen.

Lambert Hillyer directed some of the biggest box-office successes in the last five years, among them "The Spoilers" and "Those Who Dance."

These three names have drawing power. The box-office will tell you what they mean.

Prologue

Stage a fashion show of "Yesterday and Today" as a prologue to "Barbara Frietchie." Induce members of the younger girls' set in your community to participate. Have them register at least a week before the run of the picture begins, submitting photographs of themselves dressed as Barbara Frietchie and also in ultra modern garb. Select twelve of these girls from the pictures for the prologue, using them as a moving background for one or more professional entertainers.

On the final evening prizes donated by leading merchants may be awarded to the most attractively gowned girls by a committee. This fashion show idea may be worked out for a single evening if desired.

(Take this story to your editor before you run the picture.)

FLORENCE VIDOR LIKED HER ROLE

"Barbara Frietchie" Gave Her
Opportunity to Brush Up on
History.

Around the Ince studios, where the Regal production of "Barbara Frietchie" was filmed, everyone marveled at the enthusiasm displayed by Florence Vidor, who plays the title role. Not within memory had the studio attaches witnessed a player so intensely interested in a role, so determined to study it and make the most of its every opportunity. And, like many other mysteries, the explanation proved to be extremely simple when it was finally voiced by the charming Miss Vidor herself.

"In school," she said, "history was one of my very worst subjects. I detested it and, quite naturally, made the most of every opportunity to neglect it. I couldn't realize then what I was missing.

"Later I did come to an understanding of how foolish I had been in school, and history, once scorned, became a fascinating study. It seems to me that every true American would do well to go back and 'brush up' on school history studies, for history, particularly that of our own country, holds many lessons for us that the juvenile mind is incapable of grasping during school hours."

These ideals and principles become hazy in the minds of the most thorough students.

"That is why the portrayal of 'Barbara Frietchie' is so interesting. It has enabled me to study the United States of Lincoln's time, when Barbara was a girl, much more comprehensively than I might ever have gone into it without some particular incentive.

Miss Vidor, whose screen popular-

ity is large enough.

Colonial Mansion

Using wall board and other handled materials, convert your front or lobby into a Colonial sign, placing an old Southern co-servant in suitable livery out in to take care of automobile arrival placing Colonial columns at the corners of your ticket booth and and painting everything spot white the transformation will be startling that it is bound to attract attention.

STREET BALLYHOO

Fife and Drum

Secure the services of a drum dress its members in faded gray blue uniforms of the Civil war with a rider at their head, send through the downtown streets preceding and every day during the of "Barbara Frietchie." Advertise picture by means of banners bring the stunt to the attention of press, send the corps around of various newspaper offices and the mounted leader deliver the newspaper complimentary

A WINDOW CARD THAT CAN SEE A BLOCK AWAY

Executed in Brilliant Red, White and Blue—Colors That Hit the Eye and the Heart.



ity soars higher with each new appearance, is destined to attain a tinct individual triumph in this according to various critical observers who have been privileged

the historical feature. Appearing her, in the role of her sweetheart Capt. Will Trumbull, is Edmund Lowe, and a strong supporting cast "Barbara Frietchie," which has adapted to the screen not as a War drama, but rather as one of the greatest romantic stories of all time was directed by Lambert Hillyer will be shown at the Theatre for beginning

Keep Your Mailing List Alive!

Dear Sir (or Madam):

The sweetest love story of American history, "Barbara Frietchie," will be shown at the Theatre for beginning

This is a photoplay which I am sure that you will not want to miss, for I believe it is one of the best things on the screen at the present time.

Florence Vidor and Edmund Lowe head the splendid cast.

Sincerely,

The Manager.

Colonial Mansion
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FLORENCE VIDOR
"BARBARA FRIETCHIE"
WITH EDMUND LOWE
FROM THE FAMOUS STAGE PLAY BY CLYDE FITCH
DIRECTED BY LAMBERT HILLIER
PRODUCED BY REGAL PICTURES INC.
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

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publicity in local papers.

WINDOW DISPLAYS
Jewelers
The double wedding in "Barbara
Frietchie" suggests a novel jewelry
store tie-up. Induce a leading jeweler
to devote window space to a display
of old time, heavy gold band wedding
rings compared with the newest in
jeweled and plain platinum rings.
Use stills of the "Barbara Frietchie"
wedding and a card to announce the
showing of the picture at your thea
tre.

Army and Navy Store
of weapons and military equipment of
the Civil War and the World War,
with stills from "Barbara Frietchie" to
tie up the display with your theatre.

**HISTORICAL TALE
CLOSES AT**
"Barbara Frietchie," the photoplay
of the greatest romance in American
history, closes its run at the
..... Theatre tonight. Lovely Flor
ence Vidor has the title role and Ed
mund Lowe is seen opposite her as
Captain Will Trumbull. The large
and notable supporting cast includes
Emmet King, Louis Fitzroy, Gertrude
Short, Joe Bennet, Charles Delaney
and others.
While the film is a faithful chronicle
of Civil War times, mobs are not fea
tured as is so often done in pictures
of this sort. The war serves merely
as a background for the famous love
story. The photoplay is based on the
Clyde Fitch stage play in which Julia
Marlowe appeared. It was adapted
for the screen by Agnes Christine
Johnston and Lambert Hillyer. The
latter also directed.



FLORENCE VIDOR
and EDMUND LOWE in
"BARBARA FRIETCHIE"
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Two-Column Scene Cut No. 1
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the flapper the "menace to civiliza
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misquoted.
Miss Vidor's portrayal of "Barbara
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the same title, which comes to the
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the girls of today.

her opinion, is the more desirable type
of girlhood? Why, certainly! And
without the slightest hesitation she
awarded the palm to the modern girl,
with a deeply sincere regret that she
does not retain more substantially
some of the goodly traits of the girls
of "Barbara Frietchie's" time.

COMING SOON
A SUPER-SPECIAL FILM
DRAMATIZATION
"BARBARA FRIETCHIE"
WITH FLORENCE VIDOR
and EDMUND LOWE
Based on the play
by CLYDE FITCH
Directed by
LAMBERT HILLIER



CAPITOL THEATRE
Two-Column Ad Cut No. 4

Brilliant Posters and



THREE SHEET POSTER 3A



TWENTY-FOUR SHEET F



ONE SHEET POSTER 1A

*This Paper Tells of
Love and Patriotism—
the Two Greatest
Human Appeals—
That Will Send Crowds
to Your Theatre*



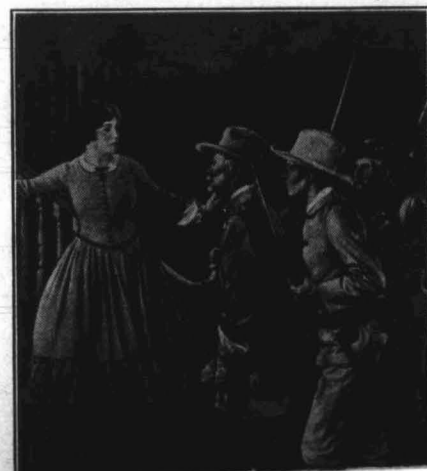
SIX SHEET POSTER



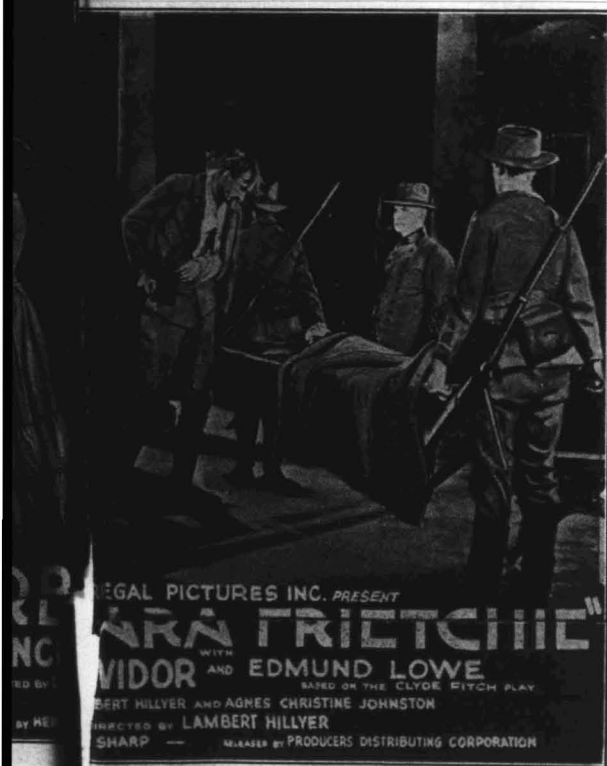
s and Lobby Displays



TY-FOUR SHEET POSTER



THREE SHEET POSTER 3B

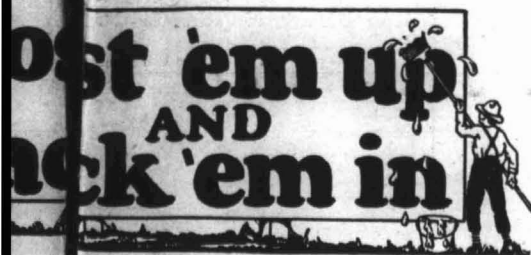


SIX SHEET POSTER

*Stirring Action
Scenes Executed in
Brilliant Colors That
Flash an
Unmistakable Message
of Excellent
Entertainment*



ONE SHEET POSTER 1B



THREE SHEET POSTER 3A

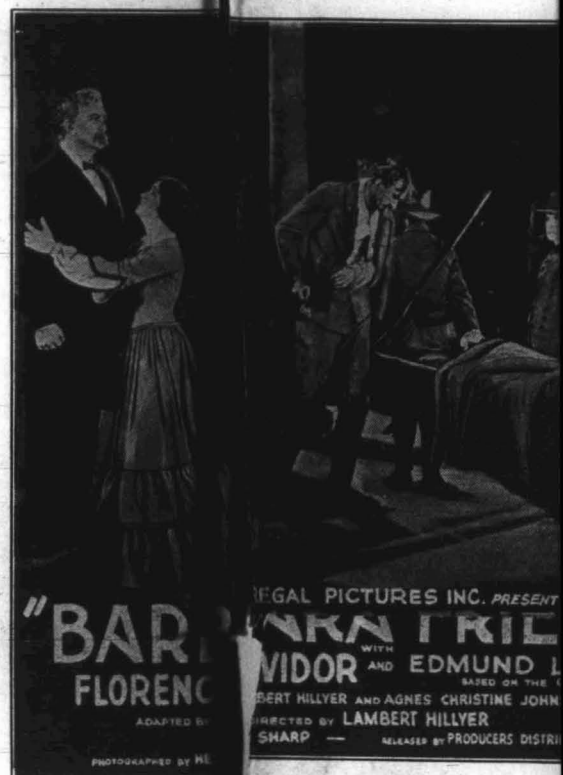


ONE SHEET POSTER 1A

*This Paper Tells of
Love and Patriotism—
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Human Appeals—
That Will Send Crowds
to Your Theatre*



TWENTY-FOUR SHEET POSTER



NINE SHEET POSTER

**Post 'em up
AND
Pack 'em in**



COLORED LOBBY CARD (22" x 28")

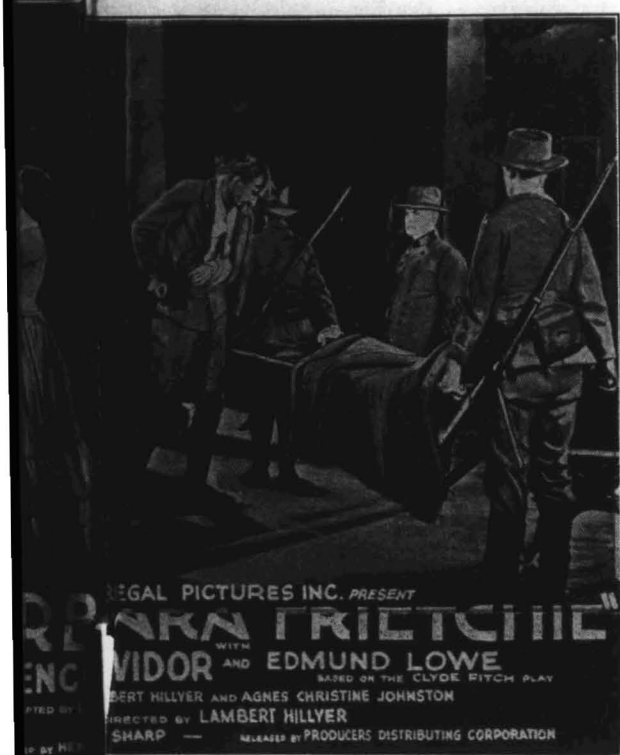


SET OF EIGHT COLORED LOBBY CARDS

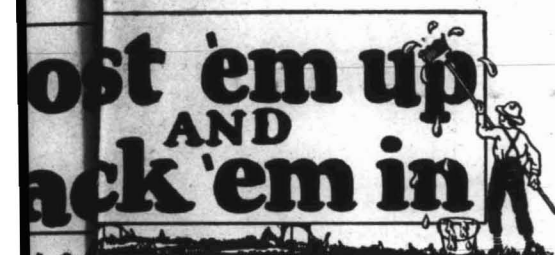


INSERT CARD (14" x 36")

VENTY-FOUR SHEET POSTER



SIX SHEET POSTER



SERT CARD (14" x 36")

THREE SHEET POSTER 3B



ONE SHEET POSTER 1B

*Stirring Action
Scenes Executed in
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Entertainment*



COLORED LOBBY CARD (22" x 28")



ATTRACTIVE LOBBY CARDS (Each 11" x 14")

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1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
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